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A·TALK·
ON
MURAL DECORATION·
BY
ALBERT HABERSTROH





L. HABERSTROH AND SON
DECORATORS:

9 PARK STREET BOSTON MASS
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SOME MODERN EXAMPLES

WITH

BY

ALBERT HABERSTROH

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BOSTON, MASS.

1889

NOTE.

IT is the writer's hope that those desiring interior mural decorations may find a few suggestions of value in these pages. The ideas have come to mind when engaged in practical work, and, while fragmentary, they are intended to be serious.

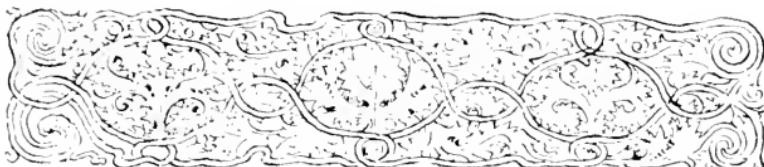
The chapter entitled "Some Modern Examples" is quoted from an article by one of experience in the arts, and as such is appreciated by

THE WRITER.

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DECORATIVE ART.



OULD it not surprise nine-tenths of the newspaper and magazine writers, who contribute exhaustive articles about interior decorations, if some able, practical man, brought up in the art schools and at the bench in the decorator's shop, were to apply their recipes so verbosely and knowingly spun?

True it is that certain combinations of colors produce certain effects ; but, like all such knowledge, its real value shows in absolute application only. Instinctive ability must be

coupled with a power of expression, or it is worthless: the workman must, by his facility to execute, assist in the creation; he must know if an idea is practicable, and a good workman generally does.

It is all well enough to plan battles in the parlor, but the fighting of them brings about no end of unforeseen complications.

Affected Writers. So it is that the affected writers inform the public that "the parlor should be rich and quiet in its mural treatment; gold interspersed with light tones will show off the furniture to good advantage." Nothing is said about the architect's ideas,—the direction or force of the light in the room, its standing, finish, or proximity to other rooms, or the condition of the future occupant's purse or intelligence.

Doubtless the writers are æsthetic enough,—indeed, they could not express themselves as well as they do if they had not a love for the arts,—but I dare say that more than half they

write is borrowed, like a mendicant's food, from many sources ; not particularly objectionable, however, when the motive is so worthy ; *i.e.*, the building up of an art sentiment in the community.

There are too many ramifications in the decorative art to attempt to describe or illustrate any method or style in its fullest details ; it would require more space than can here be afforded : but to convey to the average interested reader some idea of the interesting outlines of the art, we may push on and in a fragmentary way pick up a few of the threads which help to make the web and woof of the complete whole.

In mural decoration or any of the applied arts, the hand must keep pace with the eye, and the mind direct the whole. The decorator must be in earnest in his art, must be by nature adapted to his profession ; he must be gifted with a color sense, inventive, original, and clever in manipulation. He must have a love or respect

For the
Average
Reader.

The Deco-
rator's
Gifts.

for kindred arts, believe in them all, and thus broaden his sphere and good nature.

It seems to me that there can be no earthly reason in this art era why an artist may not use his brains in his work. His materials are plentiful, his range technically is unlimited ; the art of all times is open to him, be it in color or modelling ; in fact, we are surrounded by the products of able artists both in the decorative and fine art schools.

Apropos of the fine arts I am of the opinion that their distinction, as compared with the

Narrow Ideas of Art. applied or graphic arts, is considered on too narrow a basis to-day. The

old masters, Raphael, Rembrandt, Durer, da Vinci, and others, were workers in many materials and created fine things, all intended to be decorative. There has always been, and ever will be, art in lithography, in etching, engraving, texture work upon the wall or canvas : if one has the ability to convey thought and place it artistically, the material or method cannot limit the genius of man.

Texture in mural decoration must be considered as akin to texture in fine oil painting. The processes of applying the paint may be slightly different ; the result must be harmonious and serious.

Textures
and Har-
monies.

Plain surfaces in tempa or paint, showing possibly a little design, are very much in vogue, doubtless on account of the recent troubles with wall-papers and the demand for more beautiful and less expensive decorations ; the tendency in a general way, however, gravitates toward textures or relief, not of that nature, however, the extreme of which may be found in cheap theatre entrances and shooting-galleries, where the most hideous and grotesque objects are scrawled upon the surfaces.

Texture work when rightly performed is interesting to study ; it gives out the thoughts of the artist and shows his manner of forms or designs in a refined way.

Then, too, there are standard processes in embossing leather, paper, and fabrics, which

will always be valuable in the arts even though the fashions of the times discard some ^{Standard Processes.} of them for a while and take up with newer forms of equal value, which can be manipulated so as to resemble mosaics and even the tiny details of embroidery, or give color and relief at the same time.

It must be understood that in every phase of art, common-sense is an essential adjunct. By this I mean that there must be a fitness of ideas and colors, subjects and compositions, one to the other.

The theatre, the church, in fact, all public interiors, should be decorated with fitting colors and designs. The one may be elaborate and dignified; the other, quiet and symbolic: yet both may be distinguished after their respective orders of treatment. In such work one is obliged to borrow bits here and there from the examples that have become ^{The Original and Imitative.} standard the world over, adopting just enough to blend with the ideas to be conveyed. This is a wise perform-

ance, and must ever be followed to a limited extent, or some good art will be omitted. The originals we cannot possess, but we can re-create them in a way. It would be better to make simple efforts, good designs, and color appropriate and original, than to produce downright imitations. Some slight show of newness is more healthful and pleasing, even though it be variegated tints and a few lines, than tedious sameness.

Mural work in color and design must harmonize with the architectural details, and the decorator should study the architect's intentions in light and shade; as Hamerton says, "Mural painting should be sufficiently large in scale and simple in execution for the parts of a subject to be seen at the same distance as the principal details of architecture." It would be better to conform to the ideas of the architect in all interior adornment than to be advised by so-called all-round furnishers. His is a special art, and his training

Unity
with the
Architect.

and study has led him to understand the manifold ramifications of decoration. It is rare indeed that there is any conflict between the true decorator and the architect, both being students in their special work, and both working toward the beauty of construction and effects of light. The grand difficulty in many decorations of to-day is that too many minds are employed, too much of the store, shop, office, and salesman mingled in the effects. An *artiste* architect will control the whole with even and individual taste and excellence, because he knows his own building and its requirements.

The study of decoration is important in itself. This fact the architect understands and appreciates, and in proportion to this appreciation selects a decorator with whom he can trust the finish of his interior. It may be convenient to allow certain **So-called Economy.** so-called interior decorators and furnishers to do everything, taking the house from the plasterer's hands, and making

it complete for the future occupant, but it is not the best or most economical method: the combination is too intricate, the result likely incongruous.

When we enter the domains of home we become individual in our wants. Some require simple ornamentation,—in fact, my experience leads me to the conclusion that the greater number of my clients accept simplicity of decoration, ^{The Do-} ^{mains of} ^{Home.} coupled with richness of materials and designs; natural woods, enamels, quiet tones, low relief, tracery, and reproductions of Venetian or Spanish leather being a few of the preferments of the wealthy and learned.

The decorator must be able to apply his knowledge to great and small surfaces, by intricate or massed designs, in broad or local colors, in high or low relief. He must paint figures with freedom and grace in movement, that they may be studied or closely inspected. He must be able to frame his subjects. One may possess a skill in design and never be

able to show it off to advantage, and so on, few possessing the totality of genius.

Educate the Mind and Eye. Now much can be done to bring these faculties together, and there is only one way known to man, and that is to educate the mind and eye to these requirements. Our museums and schools afford all of the facilities needed ; the shop and earnest work give the balance. The artistic temperament readily grasps the fulness and finish ; the practical workman can work out the problem set for him. To be both, to possess these qualities, to encompass the whole, is, or should be, the aim of all decorators ; but alas, how few there are in this country to whom we can point as being thus equipped !

Progressive Work. Another important consideration in the make-up of the true decorator is an ambition to excel in his productions. Many there are who are content to poke along with the old methods, and while they have mastered these never feel an

ambition to create some new and interesting process or style of material.

Touching the matter of processes, an able writer has referred to their uses in the fine arts, and much of what he says is truly applicable to the subject in hand. He remarks that “The real test of excellence in a process is this: Will it conveniently — that is, without too much troublesome technical embarrassment — express human knowledge and human feeling? Will it record in an intelligible manner the results of human observation? If it will do this for man, with reference to some limited department of nature only, such as form, or light and dark, or color without full natural light, then it is a good *Good Art.* art, however far it may fall short of nature in a vain struggle for complete imitation.

“This is the reason why we value so many drawings by great artists, in which they voluntarily bridled the imitative instinct. They restrained that instinct; they pulled it up at

some point, fixed in each case by some special artistic purpose and by the nature of the materials that they employed. *They* did not have the scorn for limited means of expression which is one of the signs of imperfect culture, but they looked upon each tool as a special instrument, and employed it in accordance with its proper uses, content if it expressed their thoughts, often not less content if the thoughts were conveyed by a hint or a suggestion to intelligences not very far inferior to their own."

The true decorator will readily distance his brother-artists by studying up something which will not only interest his clients, but be of value to the arts. Everything he touches ought to be looked at and handled with the hopes of finding something in it of importance to himself and others. He will paint his figures with inventive grace, and the composition will show mental study ; he will give the locality an air and atmosphere which will be elevating to behold ; he will harmonize,

bring the four walls, the transverse beam, pilasters, and cross-lights into one symphony,—that is, there will be a unity between the architecture and decoration.

Again, the true decorator will have an eye upon locality; he will prepare the eyes of others for gentle passages from one room to another; the local light by day is dark in one place and in another in full glare: he must remember that at night the gas or electricity will diffuse an even glow ^{Borrowed Light.} over all; also that some of his day-light color will vanish in borrowed light. Raphael and Angelo frescoes stand the searching light of the sun or candle; their pigments, their value, and appreciation were clearly understood, and they took care to make them solid and lasting. These two decorators were limited in their palette, but not in the knowledge of color and how to use it. The true decorator, I say, will look after his effects as they may appear both by day and night; he will study to obtain simple

contrasts in color, so that no harsh element may creep in and destroy his efforts.

When the decorator has completed his work, and before any furniture has been placed, the details and ensemble should make a good impression upon the eye ; they should be something more than a background for

Local the figures which are to move about
Decora- in the domestic or public meetings.
tive Ef-
fect.

They must of themselves be worthy of study either for tone, if simple ; or grace and beauty, if ornate and elaborate. Like a picture, all must be relative and agreeable, receptive, and pleasing, after furnishing as well as before ; for the decorator's art encompasses the largest realm of combinations in forms and color, filling the eye with a charm and power that is more readily understood than any other art, and must never become secondary in its purely ornamental sense.

The artist and artisan should work together and sustain the dignity of the profession. It

should be their aim to elevate the art, that it may take rank with the work produced at the easel, and thus fulfil the ^{Educa-}
^{tional}
^{province.} educational provinces of true art.

We can give expression, character, refined qualities, beauty in textures, on enamelled or raised surfaces, beauty in color, subject, or design, if we will be serious and true to ourselves.





SOME MODERN EXAMPLES.



HOTEL DECORATION.

ILLUDING to the standing finish in Hotel Flower, Boston, as being of an interesting nature, I feel it is no more so than the mural decorations. I learn that Messrs. L. Haberstroh & Son, of Boston, were the decorators, and that Mr. Albert Haberstroh conducted the entire work from beginning to the end. I happen to know that Mr. Haberstroh is well qualified for any work on a grand scale, being a graduate of

Boston's art schools, a student of anatomy and modelling

UNDER DR. RIMMER

for four years, and an exhibitor in the local art exhibitions. At any rate, he is as well equipped for an artist as for an artisan ; and the first floor of this building, being the only part which he decorated, shows his fine ability.

“ How magnificently he has handled these foyers, grand saloons, conservatories, and unique parlors ! All is rich and effective, intelligent, and full of art.

“ A somewhat detailed description of the first floor is really worth the while, and we may as well begin at once with the 40 by 20 grand dining-hall, which joins the extreme flank of the series of rooms.

“ The first and most striking piece of adornment is the ceiling, which is laid out in panels, regular and oblong : enclosed within the mouldings of these panels is a low relief series of designs treated first with pure silver

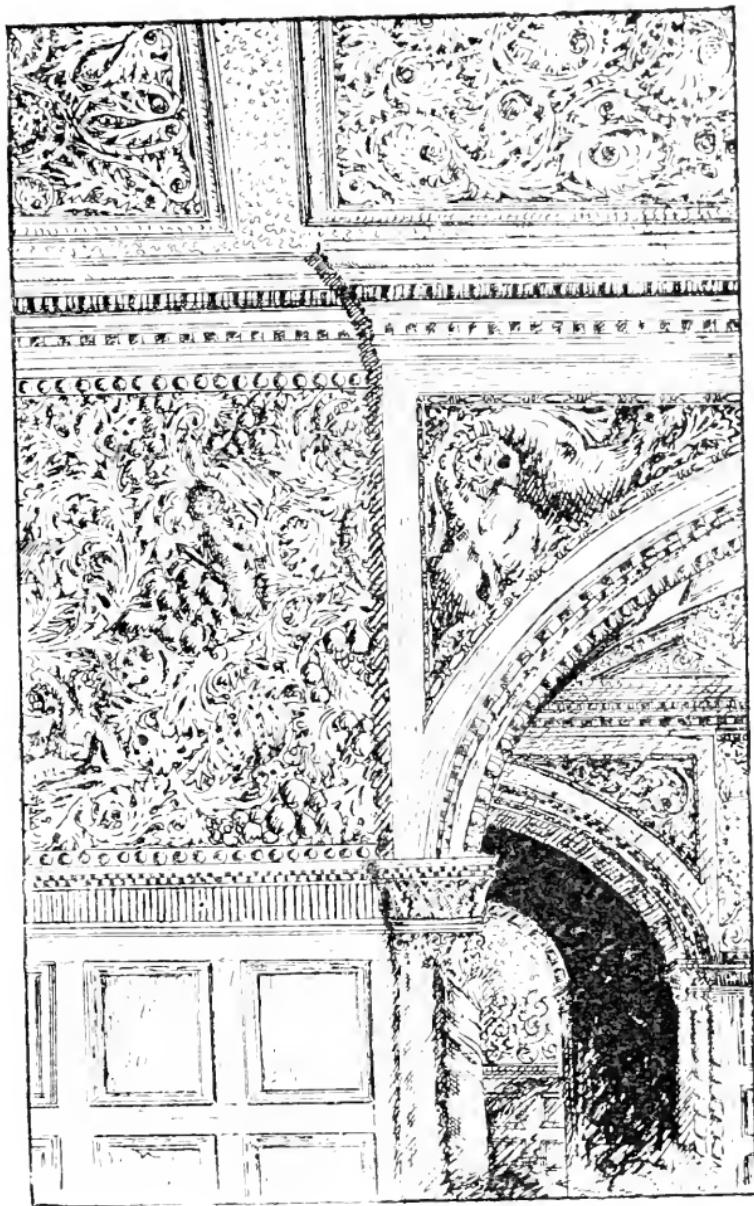
leaf and then lacquered with a semi-transparent peacock blue and green. Here and there are tiny spots of color, presenting to the eye an accumulation of subtle, iridescent effects, simple, yet artistic and effective. Occasionally one may find in the centre of a square a

JEWELLED BOSS,

which when seen in a certain light illuminates the entire vicinity and breaks the monotony of angularity.

“The introduction, alternately, of oblong panels has broken up the surface sufficiently to save it from the sometimes too geometrical results when this mode of treatment is used.

“Between the cornice and the wainscot the wall surface is covered with a beautiful substitute for leather. It is an embossed design, and keeps up the feeling of the Romanesque, noticeable in the wood work, and with the copper background, gold and silver ornaments, and hand tooling effects, coupled with the brass nail heads which hold the gimp



DINING-ROOM.

BOSTON
PUBLIC
LIBRARY

along the upper and lower edges, forms one of the most interesting and mellow pieces of composition on the floor.

“This material, so warm, receptive, and interesting in style, is in the right place, and as I understand it is a process of Mr. Haberstroh’s, and is here applied with fine results. Certain it is that it is original and can never have a reproduction, it being in color tints a fine piece of handwork.

“The ceiling in

THE ANTI-DINING-ROOM

is composed of hexagonal panels enclosing solid relief tracery, very delicate in design and soft in tones, closely resembling the rich hue of copper-ore.

“Opposite the Doctor’s private room the ceiling is designed in ovals, textured in surface and overlaid with gold, which is lacquered with opalescent tints scarce noticeable, yet very essential in completing and subduing what would otherwise be a blazy effect.

“The walls above the wainscoting are

treated with a patent material, closely resembling Spanish leather both in design and finish. The artist has introduced the Romanesque feeling into his design without disturbing the

GRACE OF LINES AND FORMS ;

indeed, he has greatly added to its freedom of character. The general tone is subdued gold, but there are interspersed bits of color at just the right places, which keep the walls from staring at you and becoming too bold, and admits of no incongruity or jarring in conjunction with the whole.

“The vestibule and hall ceilings are panelled in diamond shapes, with intervals between the mouldings suggesting a background. Every other panel is simply textured with an interlaced ornament in slight relief, making a contrast with their neighbors, which are richly designed in low relief with grotesque and classic forms.

THE COLOR SCHEME

is kept light here, only a very little metal being used ; the idea being to prepare the

eye in its passage from place to place without being offended.

“The walls are textured as far down as the capitals of the columns which support the arches, and here, on line with the capitals and reaching to the wainscot capping, the artist has drawn or repeated the Romanesque foliation in color, and thus bound together both the wood and surface decorations.

“There are innumerable tints and color effects on the wall, the prevailing tone being not unlike old tapestry red.

“CHOICE EXAMPLES OF MOSAIC color work can be found in the vestibule and employing the Haberstroh process with excellent results; these show Romanesque conventional ornaments and vases, and are very rich both in treatment and expression.

“The anti-halls, from which the office, Moorish Room, Plant Conservatory, and Ladies’ Parlor open, are treated similar to those on the other side of the main hall, as far as designs and materials go, but there are many



COLONIAL PARLOR.

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changes in color combinations, and these have been composed with due regard for the decorations in the immediate surroundings.

“THE LADIES’ PARLOR

is furnished in gold and warm, old ivory enamel, the style being strictly colonial. The ceiling is broken into ovals and panels with borders and sub-ornaments consisting of rosettes and garlands. The main border is filled with a low-relief, hand-worked tracery, resembling in delicacy embroidery which is very rich and effective, and befittingly frames the graceful curves of the centrepieces and other ornaments. The frieze is decorated with garlands, festooned, and with the exception of the urn, repeats the design in the wood-carved panels. The wall surface is divided into panels by means of laurel leaf papier-maché mouldings, and these are scumbled with gold just enough to make them delicate and separate, or combine the warm mass of color in the panels which show a complexion of gray, blue, and brown.

Nothing can be more beautiful or charming than the refined influence of this room upon the color mechanism of the eye, and it is safe to state that there is no better example of the colonial method of interior decoration in this country.

“THE PLANT CONSERVATORY, leading from the parlor, shows a tiled dado, and central panels with painted Cupids on walls and ceiling, the work of Mr. Albert Haberstroh’s brush. Around the Boucher-like figures on the walls and overhead there is an interesting effect of rolling clouds, moist and agreeable in color. This room is a pleasant surprise to the visitor, and is one of the chief points of interest to the ladies.

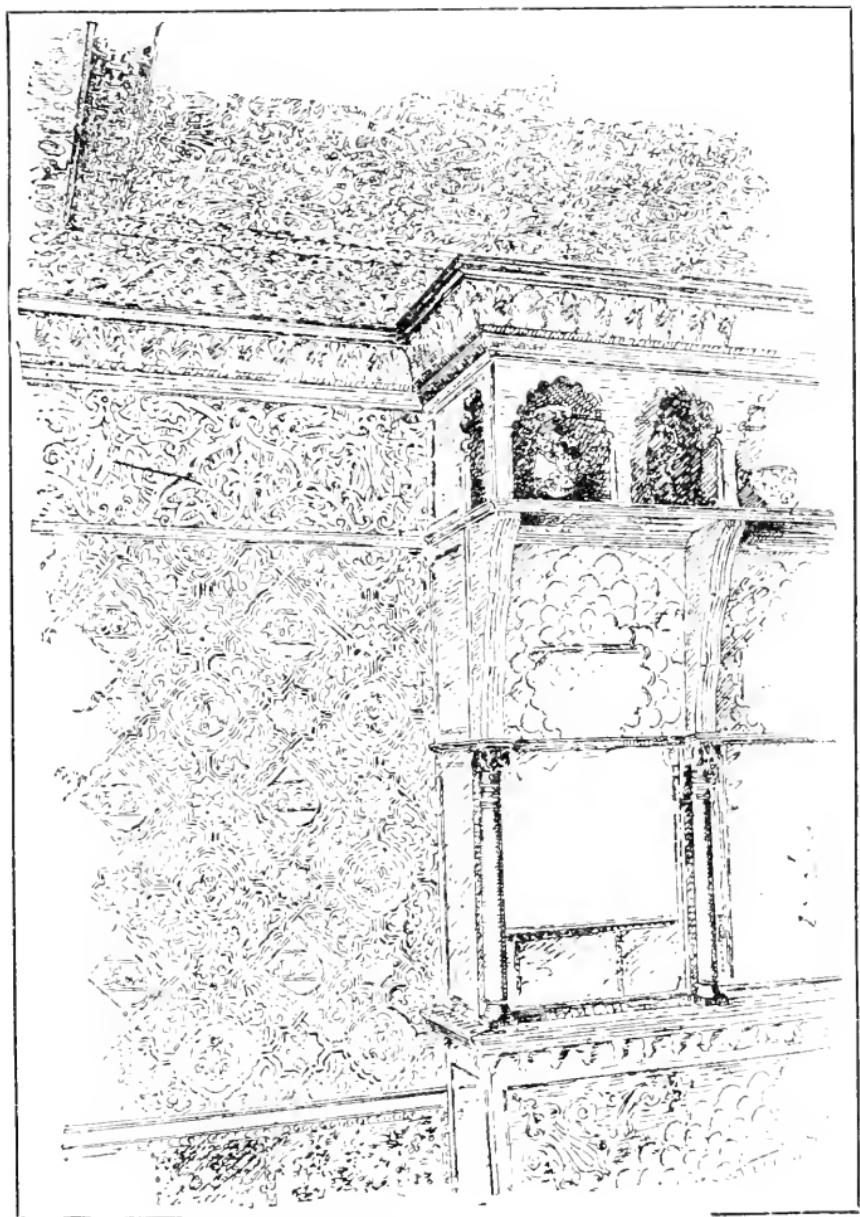
“No less important in the scheme of vivid coloring and wholesomeness of contrasts is the Moorish, or Gentlemen’s Room.

“The mantel, brilliant fireplace, and typical draperies are all brought together by the decorator, who has carefully studied not only the Moorish style of mural art, but has given

the character and touch like the native artisan. Yes, he has gone farther, and for good reasons: since the creed of Islam forbids representing any living thing, with his usual inventive qualities the artist has enlivened the movement of design and even color, and has augmented the effects obtained in the use of pearly tints and iridescent effects.

AT BEST, MOORISH DECORATION is arbitrary in character, consisting for the most part of strap work, geometrical designs, and interlacings with dabs of yellow, blue, and green; while if we accept the draperies of the Alhambra, a deep, rich red forms their main color gamut. Mr. Haberstroh, conscious of these facts, has adapted the best phases of the Moorish feeling, and given life, by the use of his relief processes, to their usually dreamy scheme of coloring, making the walls hum and vibrate with sensitive hues.

“The great proof of all decoration is its fitness and appearance when made the background for the ladies’ toilets and the black



MOORISH ROOM.

BOSTON
PUBLIC
LIBRARY

coats of the gentlemen. The test as applied to these halls has proved to the fullest extent that the artists whose minds have been employed in creating these splendors have been conscious of this all-important fact, and have worked out their ideas to a completion as interesting to the ordinary as well as the cultivated mind and eye.

“ And what will time do for this grand array of applied art? In fancy we see it, like some

OLD BARONIAL MANSION,

rich with age and seeming to take on the character and souls of those who have lived in and about it. All will ripen ; the wood, toning with its native sap, will unite and become one mass, as if it had all been originally hewn by some master hand from one enormous tree ; the ceiling and wall decorations will lose their new, fresh tints, and as if with a desire to vie with their more solid companions, soften and mellow and assume the hues of fine old ancestral plate which age alone can give it.

“THE DOCTOR’S PRIVATE ROOMS.

“The entrance to these apartments is from the Holyoke Street side, and here is more of the decorative work of Messrs. L. Haberstroh & Son, which consists of gold and silver leaf backgrounds, lacquered and clouded with overlaid designs, which when in a wet state were covered with diamond granules. The stircasing is constructed of ash, dead in finish, while the transom is composed of leaded glass, with a border of opalescent colors, rich and effective.

“One can enter the Ladies’ Parlor on the left from the vestibule, or, by continuing, reach the lavatory, but a turn to the right is necessary to gain the grand reception room. The same treatment on the walls and ceiling is here carried out as in the hall entrance. The ceiling is in silver leaf lacquered, with a warm tinting of diamond granule covering it. A border, consisting of the same material with a translucent tone of blue, encircles the room.

“ The walls are traced with flowing designs in warm colors, the background being in lacquered gold leaf and having the appearance of

FINE OLD DAMASK.

“ The woodwork in this room is natural finished ash, and the carpets, draperies, pot-plants, pictures, and furniture are in accord with one another.

“ One can reach the Doctor’s private rooms through a passage-way, or immediately after leaving the reception room at the right. Here are two rooms, with textured walls on a bluish green tone, scumbled with gold, a dado panelled with laurel borders over a rich brown velours, and ceilings of creamy tint with fresco-lined borders.

“ The electric fixtures are quite a feature in these rooms, being bowl-shaped and hugging the ceiling. Several large glass jewels are set in the sides, and the rest of the body is open and incised.

“ The Doctor’s personal rooms are really beautiful, being made to resemble the Louis

XV. style of decoration. The woodwork, by Messrs. Irving & Carson, is of the Rococo design, free and flowing, in relief, with sprays of roses on the panels over the doors and the windows.

“The wood is painted a deep warm chocolate and cream tone, and is rubbed smooth and dead in finish, the greatest reliefs being striped or

FLECKED WITH GOLD.

“The walls and ceilings are like the grand reception room, save that the design and color are kept in harmony with the woodwork.

“The draperies, carpets, and furniture have been selected to fit the rooms, consequently everything looks refined, sumptuous, and mellow.”





CHURCH DECORATION.

HAT while it is a fact ecclesiastical decoration should be symbolical in its nature, it does not prevent the true decorator from exercising his inventive faculties and assimilating good decorative art and design in conjunction with the other special ornamental demands of the church interior.

The church walls and ceilings require just as much richness of color and ornate beauty as any other interior ; the masses, to be sure, are on a grander scale and the light is diffused in proportion to the increased space, but the free use of metallic and other enliven-

ing materials, as well as reliefs of any reasonable gradation, are never out of place. There is really more danger in the excessive use of symbols, mottoes, and escutcheons than there is in wholesome colors, strap-work, bands, and such far-reaching designs, which tend to unite the architecture and reveal its best features.

Mosaics, foliated designs, scrolls, or ribbon patterns, in fact any form of decoration which is free and simple in movement, ecclesiastical in character, and not too pronounced, is acceptable.

Certain places may be emphasized by the introduction of interesting designs, figure-subjects of a memorial nature, tablets and like adornments ; these will tend to concentrate the vision, and will be found to assist the decorations and heighten the effect of broad masses. Good, wholesome colors and designs, carefully and intelligently applied, are the most lasting and always bear study.

HOME DECORATIONS.

AFTER all there is but little difference in the decorations of the ceilings and walls of the private house from those described in the article on Hotel Flower. The tendency in hotel decoration inclines toward the domestic styles, comfort and home-like feeling being the aim and desire of the management as well as the architect. Nothing could be more appropriate for a colonial parlor in any house than is exemplified in the Hotel Flower; indeed, there is not one room on the first floor but might be transferred to a house, with possibly some modifications, where beauty of finish and elegance of design are required.

The processes used readily apply to the private residence, and in the matter of locating or adapting the colors and relief, the direction and force of the light and the standing finish are to be considered.

Much might be written upon the subject of home decorations ; indeed, too much has already been said on this point. The fact of the matter is simply that the demands of every house being of a remarkably individual nature, any special detailed set of recipes regarding the subject would be useless and superfluous.

MONUMENTAL DECORATIONS.

APASSING word may be said concerning the decoration of public halls, such as banks, railway stations, court houses, and the like ; also Masonic, Odd Fellows and other society halls.

Each demand especially prepared designs ; each require different treatment. The originality and scope of the decorative genius is always called into requisition, and whatever the work in hand it ought to be in keeping with the character of the place. All of these expressions may go without saying, but too

much attention cannot be paid to the fitness of things, of designs, and color, be they in broad masses or in detail of greater or lesser expanse.

THEATRE DECORATION.

THE theatre calls for a different style of treatment in both color and form from any other interior; in fact, no other surface is so cut up and diversified in its lines.

The foyer may be decorated quite independently from the auditorium; it need not prepare the eye to meet the scheme of the interior, for it is better that the treatment should be extreme in comparison; the contrast is always welcome, especially if the interior is inclined to be at all pretentious.

It would be impossible to lay down any set rules, or dictate any style in which a theatre should be decorated, and the reason thereof is obvious, for every theatre in the land differs from its neighbor in size, con-

struction, and character, more so than the church or monumental interior.

Ordinarily, however, the discreet and artistic decorator will dignify his scheme of color, not in the scenic sense or the vulgar, but rather in the direction of richness, depth of tones, and gradations of effects.

Theatre *habitués* are wonderfully inclined to inspect details; therefore it would be wise to make some good relief work about the gallery fronts and around and over the proscenium. Symbolical figure-painting upon the ceiling and in the panels over arches is appropriate, and this opportunity should be seized readily as the space could not be better used for artistic effect.

It must be borne in mind that the stage presents many varieties of settings, and in order to be in harmony with them, the decorations must be sympathetic in quality and tone. Then, too, the audience is usually arrayed in fine color, and any falling off in the warmth of decorations as a background

will quickly chill the atmosphere, distort the complexion of things, even though the lighting be ever so brilliant.

Much dignity may accompany the application of color and form ; indeed, whatever the nature of the theatre or its resources, refinement of design and color must be observed.



YACHT DECORATION.

MARINE crafts of whatever nature, if they are in any degree pretentious in model and construction, require cheerful treatment in colors. As in all decoration, individual taste must be complied with, but if left to the decorator he will have the good sense to keep his scheme of color in a light key, cream-white enamels and gold forming the basis of the material and tone. Where carvings are extensively used, and the entire woodwork is left in its natural state, the introduction here and there of embossed leather

effects greatly enhances the beauty of finish. Sea-shells and other designs of a marine nature, painted or modelled, form pleasing features in festoons or garlands, while low relief tracery, with a very little variety of color, is found to be very agreeable, and easily harmonizes with the draperies and furniture.

The cabins and grand saloons which present the liveliest designs and the least amount of variety in color are considered the handsomest, and naturally so, because the space will not admit of too much violent contrast in form or color. Rich *écrù* browns, old ivory, and pure white, form the basis of a majority of the color schemes of the most noted yachts that are painted, while, as hinted, natural woods are very interesting and easily preserved. The cabin light is never over-abundant, hence the more brilliant and clean-looking the decorations are, the better, and the more pleasing they seem to the eye under all circumstances, day or night.



THE
HABERSTROH PROCESS
FOR
++ Embossing. ++

[Patented in United States, Canada, Great Britain, and France.]



AMONG the many processes which come to the surface from year to year there are few, if any, that survive a decade; and the reason of this relegation is owing, not so much to the materials employed, as in the intelligence and process of their application.

The first requirements of any valuable process used in the applied arts are its artistic possibilities and lasting qualities; the old painters of the renaissance periods made every part of their work complete, color, design, and expression being the basis of their endeavors; as a result, their products never lose their freshness and character. In the same spirit, and with a knowledge of the technical value of the processes, this medium is presented to the decorative world.

The process can be applied to all known surfaces where high or low relief is required; or it can be successfully used over textures, or where a background needs relief to make a complete decoration.

One of the most important functions is the freedom by which it can be manipulated so as to render the most intricate work graceful in movement, brilliant or subdued in effect. In this phase we note its value in reproducing the effects of tapestry, lace, embroidery; also, Roman mosaics in a free, natural, and artistic relief; then, too, the most excellent results are attained by this process in all reproductive work where the Spanish, Venetian, and Flemish embossed or hand-tooled effects of leather and textile fabrics are required, textures or designs of any nature never limiting its scope.

There is, in fact, no limit to the uses of the process, every product showing a refined result where color and relief are desired at the same time. In the matter of pure relief ornamentation, such as is required on mouldings, borders, frames, etc., the process has been used with fine results, while in incised and delicate tracery there is no better process known. As previously hinted, all surfaces can be treated by this process, and in this particular it has been found to be of value in covering old, imperfect walls, making them practically as good as new. The importance of this process to the decorative world, summed up, is embodied in the following points: — first, its resources in flat, high, and low relief, and modelled effects. Secondly, its richness and elegance of complete finish.

Any further information, of whatever nature, may be obtained of

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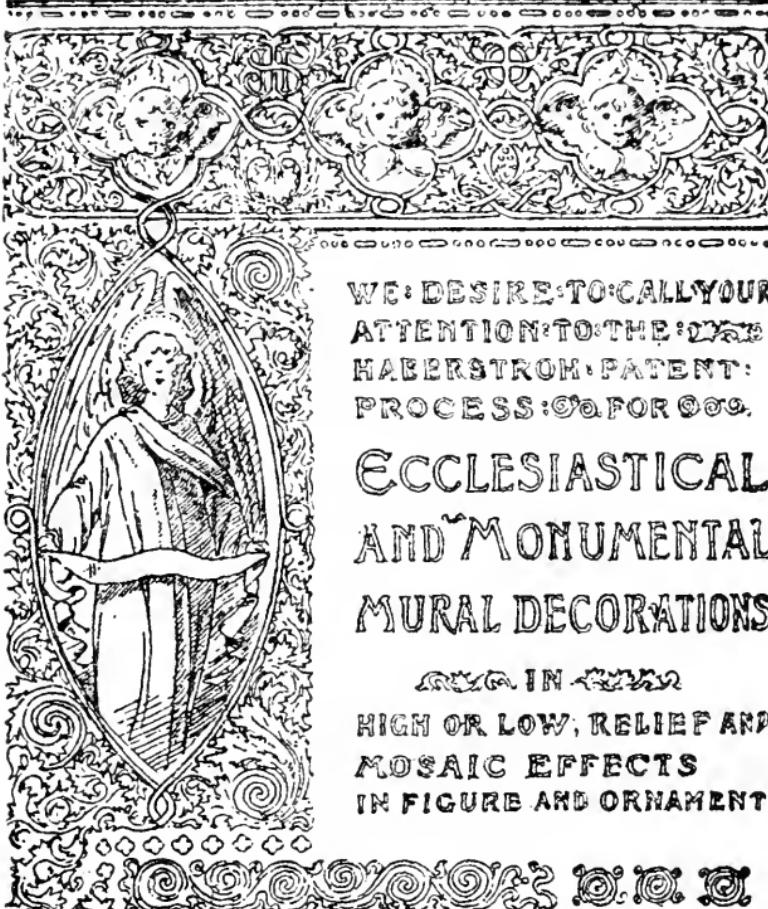
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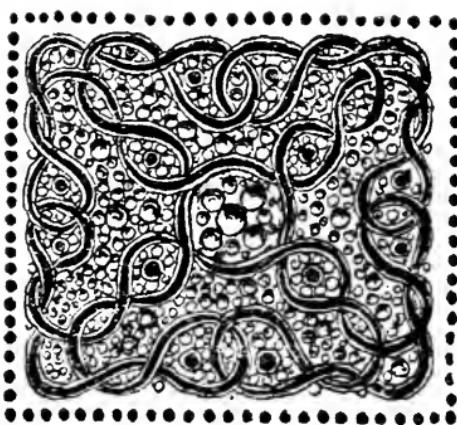


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